IRV, Thought you might like to see this
Jim Kartes



# Move Over, Purple Cow! CBS Goes One Better

By RICHARD K. SHULL

In a remarkable bit of self-flagellation, CBS last night took a hard, balanced look at that $23 billion a year industry known as the "Commercial."

Producer-writer-director Irv Drasnin spent a year delving into the nonsense and mumbo-jumbo with which about 6,000 ad agencies sustain themselves devising new ways to make the "pitch."

The program told it all.

There were scenes in a Hollywood testing theater where human guinea pigs are wired for reaction to commercials, with each little flutter of their collective nervous system carefully graphed—data that may someday help Madison Avenue find fast, fast, fast new ways to get into your brain with the "sell."

Shull

One testing outfit was even shown psyching out a group of children about the sponsor's commercials. Narrator Charles Kurault wryly quoted a psychologist who referred to America's TV-oriented children as "consumer trainees."

The show pointed out there are now 500 companies raking in $1 billion a year by doing marketing research for the $23 billion a year blurb business.

Along the way, the show included excerpts from about 150 commercials, naming names, etc. Ann Miller was seen dancing her way through the most expensive commercial ever—$250,000 for the one minute film of Ann introducing the Great American Soups with lyrics by Stan Freberg and choreography by Busby Berkeley.

The program also showed some blurbs that got the ad men in trouble through outright deception—marbles in the bottom of the bowl to make the goodies in the soup float high, the auto windows so clear they looked like they weren't there, which they weren't, it was later revealed, and the old Geritol claim as a cure for "tired blood," which it wasn't.

Some biggies in the ad industry appeared on the show to give their side—the standard arguments that American commerce would groan to a halt without them, and how else would the consumer learn about new products.

But the enforcer for the Federal Trade Commission, the fellow who won't allow outright lies in commercials, reckoned the TV commercial results more in better advertising than better products.

To give you an indication of how far Drasnin went with his show, Kurault mentioned that six of telepision's largest advertisers had refused to be interviewed for the program. Then he named the advertisers and the amount they spend annually to plug their products—Proctor & Gamble, $275 million; General Foods, $160 million; Warner-Lambert, $128 million; Bristol-Meyers, $110 million; Colgate-Palmolive, $110 million, and American Home Products, $160 million.

## SELLING FEAR

The most absorbing segment of the hour (which was unsponsored, as you might have suspected) was an interview by Drasnin with psychologist Dr. Erich Fromm, who viewed a batch of choice commercials, then commented.

Fromm concluded the main thing being sold is fear, and more specifically, the fear of not being loved either through noxious personal odors or repulsive appearance.

Secondly, he found the pitchmen are selling miracles. Many of the blurbs say "love is dependent on a gadget; that gadgets create the good life."

He said they tend to misinform; that there are side effects which tend to mold the character of the people . . . "tend to make people greedy," Fromm said.

"Rational critical thinking is undermined," Fromm continued. He said most commercials are based on suggestion that breaks down the viewer's rational thinking; "then the viewer will accept any nonsense the advertiser suggests."

As a case in point, he showed the United Airlines "Fly Me" campaign which he said shifts attention "from the value of the airline to a sexual suggestion."

Drasnin asked Fromm if he thought people believe what they see in commercials.

"Yes and no," he replied. "They know the ads are nonsense, but they'd like to believe the frivolity and fantasy."

The program even got into the matter of countercommercials, the ads that would negate what other ads have claimed. As an example, one which never has been seen on the air was unspooled. It was of Burt Lancaster warning the public about faulty engine mounts in some years and models of Chevrolets.

Drasnin made such a bold and balanced approach to the commercial game, it will be interesting to see what the repercussions will be in months to come.

If past experience is any indicator, there will be few formal protests from sponsors now. But some of those who were held in an unfavorable light last night just might decide to make an orderly shift in ad programs in months to come—not a change in the blurb content, but with which network they spend their money.

## A Common View

In another documentary last night, CBS rummaged through the archives and came up with film of the five U.S. presidents of the television age and matched together their comments on certain given subjects.

The marvel of the show was how alike Harry Truman, Dwight Eisenhower, John Kennedy, Lyndon Johnson and Richard Nixon felt on some topics, such as the relative powers of the presidency, the awesome responsibilities of the job, and the loneliness of decision-making at the top.

Of the three who left the office alive, all expressed boundless relief when their time was over, but regrets for the business they were unable to complete.

All five recognized the natural adversary relationship created by the Constitution between the press and the presidency. Eisenhower and Johnson complained of irresponsible journalism.

Nixon was heard saying, "I have never taken on a member of the press individually. I have never called a publisher since I have been President. I have never called an editor to complain about anything. I have never called a television station to complain about anything, and I never shall, so long as I have the opportunity to talk to the American people . . . directly. Then if I fail to communicate, it is my fault."

Looking back over some of the administration's ploys against the Washington Post in the past 3½ years, the paper probably would have preferred a nice verbal chewing out from the President in preference to the Nixonian stratagems used against it.

## SHULL'S MAILBAG

### The Man Who

Who's the beautiful-voiced man who does the commercials for Michelob beer? He's

Paul Richards

so familiar.

B.H.C.

**You're speaking of Paul Richards, who used to pitch Pontiacs. And about a decade ago, he had his own TV series. Remember "Breaking Point"?**

### Signed Over

I would like to know if "Here's Lucy" and "Sonny and Cher" have been signed over for the 1973-74 season? They are my favorite shows.

H.S.

Yep.

### UHF Television

(Channel 20, PBS)
WFYI, INDIANAPOLIS
FRIDAY

P.M.
4:00—Sesame Street
5:00—Mister Rogers
5:30—Electric Company
6:00—What's New?
6:30—Reach Out
7:00—Any Gal Can
7:15—Consumer Spotlight
7:30—Wall Street Week
8:00—Washington Week in Re-

AX!
V!
EREO
STEM
WITH
• BUILT-IN 8-TRACK CARTRIDGE PLAYER
• FM-AM—FM STEREO RADIO
HURRY!
LIMITED

## FRIDAY TV PROGRAMS

JIP—Joined In Progress Eastern Standard Time

| P.M. | WTTV 4 | WRTV—NBC 6 | WISH—CBS 8 | WLWI—ABC 13 |
|---|---|---|---|---|
| 4:00 | Sally Jo And Friends | Somerset | Early Show "The Texican" | Love, American Style |
| 4:15 | | | | |
| 4:30 | | Mike Douglas | | Bonanza |
| 4:45 | | | | |
| 5:00 | Flintstones | | | |
| 5:15 | | | | |
| 5:30 | Green Acres | | | Dragnet |
| 5:45 | | | | |
| 6:00 | Beverly Hillbillies | News | News | News |
| 6:15 | | | | |
| 6:30 | Hogan's Heroes | | | Smith-Reasoner |
| 6:45 | | | | |
| 7:00 | Gomer Pyle | John Chancellor | Walter Cronkite | Beat The Clock |
| 7:15 | | | | |
| 7:30 | Andy Griffith | Father Gets Home | To Tell The Truth | Circus |
| 7:45 | | | | |
| 8:00 | Truth Or Consequences | Sanford And Son | Mission: Impossible | Exercise In Knowledge |
| 8:15 | | | | |
| 8:30 | What's My Line! | Little People | | Partridge Family |
| 8:45 | | | | |
| 9:00 | Merv Griffin | American Experience | CBS Friday Night Movie: "Hook, Line And Sinker" | NBA Basketball Playoff: Boston at New York |
| 9:15 | | | | |
| 9:30 | | | | |
| 9:45 | | | | |
| 10:00 | | Bobby Darin | | |
| 10:15 | | | | |
| 10:30 | News | | | |
| 10:45 | | | | |
| 11:00 | Nightmare Theater | News | News | |
| 11:15 | | | | News |
| 11:30 | | Tonight Show | CBS Late Movie | |
| 11:45 | | | | In Concert |

## SATURDAY TV PROGRAMS

JIP—Joined In Progress Eastern Standard Time

| A.M. | WTTV 4 | WRTV—NBC 6 | WISH—CBS 8 | WLWI—ABC 13 |
|---|---|---|---|---|
| 7:00 | Hoosier Roundup | Houndcats | Sunrise Semester | Time For Timothy |
| 7:15 | | | | |
| 7:30 | Lessons For Living | Roman Holidays | Town And Country | |
| 7:45 | | | | |
| 8:00 | Superman | Porky Pig Cartoons | Bugs Bunny | H. R. Pufnstuf |
| 8:15 | | | | |
| 8:30 | Johnny Quest | | Sabrina | Jackson Five |
| 8:45 | | | | |
| 9:00 | Batman | Jetsons | Amazing Chan | Osmonds |
| 9:15 | | | | |
| 9:30 | Cartoons | Pink Panther | Scooby Doo Movies | Saturday Superstar |
| 9:45 | | | | Movie |
| 10:00 | Daniel Boone | Underdog | | |
| 10:15 | | | | |
| 10:30 | | Barkleys | Josie And The Pussycats | Brady Kids |
| 10:45 | | | | |
| 11:00 | Focus | Sealab 2020 | Flintstones Comedy Hour | Bewitched |
| 11:15 | | | | |
| 11:30 | Civic Theater | America—Americans | | Kid Power |
| 11:45 | | | | |
| 12:00 | Citizens Forum Hinterland The Alternative | Opening Day At The Track Opportunity Knocks | Clowning Around Roads To Learning | Funky Phantom Lidsville |
| 12:15 | | | | |
| 12:30 | | | | |
| 12:45 | | | | |
| 1:00 | Roller Derby | Bible Telecourse | Children's Film Festival | Monkees |
| 1:15 | | | | |
| 1:30 | | | | American Bandstand |
| 1:45 | | | | |
| 2:00 | Virginian | Major League Baseball: Chicago White Sox at | ABA Basketball Playoff: Indiana At Kentucky | Exercise In Knowledge Clover Power |
| 2:15 | | | | |
| 2:30 | | Boston | | |
| 2:45 | | | | |
| 3:00 | Facts Of Fishing | | | Sports Challenge Byron Nelson Golf Classic |
| 3:15 | | | | |
| 3:30 | | | | |
| 3:45 | | | | |

Listing of TV programs is published as a service to readers. The schedule is compiled from information furnished by the TV stations. Stations occasionally make last-minute schedule changes and fail to notify The News in time for the change to be made in the published log. The News regrets any inconvenience caused by these late changes.

## RADIO

### FM STATIONS

*Stereo
88.7—WICR-FM
*103.3—WXTZ-FM (24 Hours)
103.7—WFIU-FM

Variety 5/2/73

YOU AND YOUR COMMERCIALS
(CBS Reports)
With Charles Kuralt, Irv Drasnin
Exec Producer: Perry Wolfe
Producer-Director: Drasnin
Writer: Drasnin
60 Mins., Thurs., 10 p.m.
SUSTAINING
CBS-TV

Newer, stronger, brighter, whiter, fizzier, fresher, better and guaranteed to contain no polysaturated fats, were only a few of the words to describe this CBS News documentary look at tv commercials. It was high time, and a high old time, at that.

Irv Drasnin (writer, producer, director and on-camera interviewer, in part) spent a year, 'tis said, looking at thousands of Mad Ave.'s magic lantern products. And commentator Charles Kuralt spent a good deal of his time interviewing some of the ad world's leading practitioners and critics.

The viewer was shown the research boys at work, probing the minds of ordinary people with questions and electric impulse machines to see what sort of response proposed ads got. There is hardly a social-scientific discipline which didn't get into the act.

Blurb excerpts were interspersed between interviews with those who planned them (or at least wished they had), and Kuralt or Drasnin were not shy about asking whether or not the exec thought there might have been a bit of fudging on behalf of the product. Not unexpectedly, the ad execs thought their creations were not only simon pure, but that there would be no America as we know it without the $23,000,000,000 spent annually by American businesses on advertising.

Critics were just as free to point out that the total effect of such a use of money was to broaden the claims and not the products, and that a good deal more social use might be made of the money if it went to research and improvement of products.

The program touched on the matter of counter-commercials, and they received an endorsement from Robert Pitofsky, director (at the time the docu was made) of the FTC's Bureau of Consumer Protection. That was interesting because it was CBS that kicked off an all-out broadcasters' attack on the proposition at last May's CBS-TV affils convention. Frank Stanton had called it the single greatest threat to free broadcasting that had ever been raised.

The show had its funny moments too. There was the shaved sandpaper which turnout not to be sandpaper at all, the soup with the marbles used to keep the vegetables afloat, and the marvelous clear-view auto windows — an effect achieved by the simple process of lowering the window. That one went off the air in 1963 after five years of FTC protest.

The show had no commercials. Advertisers know which side of the tube the boob is on, and when to butter him. *Fob.*

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THE GOING UP OF DAVID LEV
With Topol, Claire Bloom, Melvyn Douglas, Brandon Cruz, Oded Teomi, Gideon Edon, Shmuel Se-

beginning, young Cruz's journey to clarify his heritage took on a puzzling, robust even melodious flavor as cab driver Topol befriended the youngster and drove him to his destination, first stopping at a kibbutz for additional travelog-like footage. Topol was permitted two palatable songs en route, and the viewer got what was essentially a panorama look at the countryside from long tracking shots from the air.

Eventually, the youngster ran away and befriended an Arab boy who had a similar background of loss. After a bout with bureaucracy, he was re-united with Topol and eventually found the man he sought — only to have the facts of his dad's death upgraded in heroic content by Topol, prior to a return to house and mother and the promise of a better future implied.

There was a parable to the history of the nation inherent in the tale, but the meaning was diluted by the diversions into song and the travelog aspects of the 90 minutes. Cruz was fine, as the youngster always is, and Topol's charm helped considerably, but Miss Bloom and Douglas were not really given enough to do. High spot of the special was an extraordinarily full and melodious score by Jerry Goldsmith which reflected the spirit of the nation without ignoring the needs of the narrative. "The Going Up of David Lev", conceived with awfully good intentions, did not manage to coherently transmit its concept to the viewer — and some might quibble about the lack of reference to the nation's present and critical problems in the approximation of Israeli life and character motivations depicted. *Bok.*

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THE FORBIDDEN DESERT OF THE DANAKIL
With David Niven, Wilfred Thesiger
Writers: Colin Willock, Ken Thoren
60 Mins., Wed., 8 p.m.
KRAFT FOODS
CBS-TV

"The Forbidden Desert of the Danakil" purported to follow the footsteps of Wilfred Thesiger, an English explorer who trekked the Ethopian wasteland in 1934. His task was difficult enough given the terrain, but it was made particularly dangerous by the presence of about 100,000 local tribesmen whose chief delight in life was to kill intruders from the outside and even their fellow tribesmen with somewhat different territorial claims.

Survival Anglia, producers of the show, do a good job of hiring fine professionals to film their subjects (in this case cameraman Dieter Piage), but they have a regrettable tendency to trick up the final product. In NBC-TV's recent "The Snow Goose," the company used Glen Campbell to sing a tiresome song written by an attache of the sponsor's ad agency.

This time around, David Niven was tapped narrator. His sauve Britishness served well in that capacity, but there was little conviction in his voice as an outsider. Thesiger was also shown in his London club. Unfortunately, he's one of those pukka sahibs of whom

BLACK OMNIBUS
With James Earl Jones, Charles White, Gloria Lynn, Esther Phillips, Stu Gilliam, Ray Scott, Ahmad Jamal
Producers: Don Davis Leroy Robinson
Director: Davis
Writer: Robinson
60 Mins., Sat., 10:30 p.m.
WOR-TV New York

The is potentially one of the best black shows to emerge since that Jackson, Miss., tv license went thataway. But "Black Omnibus" is hurt by reckless presentation, at least as seen in New York.

Like a lot of things on the tube these days, the show pours out the way you imagine sanitation workers unload garbage into the city dump. The blurbs are jammed in with little thought to program continuity and with starlingly abrupt segues. Jazz pianist Ahmad Jamal was upcut for a blurb during what seemed like the middle of a really fine solo turn.

The final effect is like watching a string of disjointed segments rather than a show, which may be SOP in these carefree days in the video control room. But, for certain, the upcoming of talent midturn is an insult to the performer and the audience.

Otherwise, actor James Earl Jones is a smooth and evocative host. In show caught, Jones interviewed black artist Charles White as the two strolled among White's works, and the visual and conversational values were excellent. Initially exhibiting a slight case of nerves, White was out thoroughly at ease by Jones in talking about his work, his life and his heritage (White's Island grandmother was the mistress of an Englishman who settled in Mississippi, and the half-brother on the Caucasian side of the family participated in the lynching of no less than seven relatives on the black side of the family).

The extensive White interview was nicely varied with entertainment, including well dispatched turns by singers Gloria Lynn and Esther Phillips. Comedia Stu Gilliam's turn before an in-the-round audience seemed a bit strained. Comedian Ray Scott in his tv bow was, oddly enough, more relaxed and effective. *Bill.*

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FIVE PRESIDENTS ON THE PRESIDENCY
With Eric Sevareid
Exec Producer: Perry Wolff
Producer: Peter Poor
60 Mins., Thurs., 9 p.m.
EATON
CBS-TV
*(J. Walter Thompson)*

"Five Presidents on the Presidency" is one of those projects that must have looked better on paper than it did on the air. It had all the classy Perry Wolff production earmarks, and a stylish commentary by Eric Sevareid, but when it was all over very little had been said. The idea of letting the Prexies speak for themselves (via film clips) on a number of subjects in re the presidency was a drawing-board idea that Wolff, Sevareid and producer Peter Poor never got off the ground.

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With Cliff Rober
Bridges, Robert
Abel, Geoffrey Hol
Strudwick, John
cia Elliott, Alexan
dison Powell, Laur
others
Producer: Norman
Director: Delbert M
Writer: Sidney Carr
90 Mins., Tues., 8:3
KODAK
ABC-TV

*(J. Walter Th*

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WTOP Airs

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California hippie wedding. Its editorial evenhandedness often compounded the reader's confusion. Last July, a dance article entitled "Is It Time to Forget Balanchine?" ran alongside a Walter Terry critique heralding a Balanchine "reborn." But most complaints centered on dullness. Sums up writer Nora Ephron: "It was a magazine you decided not to buy four times a month."

Yet, if the post-Cousins SR alienated its old readers, it was winning new ones. An audience survey in March turned up readers who were younger, better educated and more prosperous than previous subscribers. Circulation averaged nearly 800,000 a week, compared with 630,000 for the Cousins SR. Veronis concedes that "we tried to take something that had been around a long time and change it too quickly." But Charney still maintains that specialization is publishing's destiny. "We got one foot into the future," he told his editors, "but we couldn't get the rest of our body in."

Norman Cousins argues that the new SR "simply didn't fit the intellectual needs of the country, which are integration of knowledge, not fragmentation of knowledge." Off in exile, he had practiced what he preaches. World, launched last year, is a demure biweekly with an uncanny resemblance to the old SR and a moralistic devotion to "the adventure of ideas."

**Terms:** Two months ago, rumors of SR's impending collapse prompted Cousins to offer help. ("Does a parent turn away from a child who leaves home?" he asks.) Then, two weeks ago, Veronis agreed that Cousins should repurchase SR. The terms are still to be decided—financial arrangements must be approved by the bankruptcy court—but the deal may well be a stock transaction rather than a cash purchase. SR will drop the specialized issues and ancillary projects. The three-year-old Saturday Review Press, handsomely in the black, will be sold, reportedly to E.P. Dutton for upward of $1.2 million. Cousins said last week that even with the addition of World's 160,000 readers, circulation of the new biweekly will probably drop back to around 500,000, which would at least result in more competitive ad rates. The first issue, tentatively scheduled for July 3, is most likely to be called Saturday Review/World.

Cousins, not unnaturally, is jubilant at retrieving his magazine. "This is one of the dream moments," he says. Then he adds quickly: "There's no crowing in this corner." Will the new, new SR resemble the new SR or the old SR or World? Some of each, replies Cousins, whose title is still undecided. "When I left," he says, "Saturday Review needed a shake-up. Our graphics were dated. It wasn't sharply enough edited. I admire some of the Veronis and Charney innovations." But as Cousins addresses himself to the resurrection of his treasured magazine, it seems unlikely that many of those innovations will survive.

## CBS and the Commercial

Writer-producer Irv Drasnin of CBS News deserves some sort of award, perhaps for "masochism in the line of duty." During the past ten months, Drasnin's principal occupation has been the scrutiny of more than 6,000 TV commercials. "Just name any product," he sighs. "I'll sing you the jingle." The purpose of all that conspicuous ad consumption by Drasnin and executive producer Perry Wolff was to put together a risky television "first": a study of the $23 billion-a-year advertising industry that pays most of the networks' bills.

The hour-long product was finally aired last week, and critics who regularly accuse commercial TV of congenital cowardice must suddenly be wondering where some of that yellow went. "You and the Commercial" probed into the creation and psychology of TV hucksterism with a rare disregard for sponsor images. Flashing clips from 150 commercials, some of them still running on CBS, narrator Charles Kuralt wryly observed that "the use of reason . . . is not necessarily what sells best in America."

**Ire:** Viewers were introduced to the science of "psychographics," which enables market researchers to measure a commercial's effect on the unconscious mind through the use of finger sensors hooked to computers. The Federal Trade Commission's policy of "corrective" advertising was demonstrated by the case of Ocean Spray Cranberry Juice. The original Ocean Spray commercials boasted that it contained more "food energy" than other drinks. The FTC defines "food energy" as "calories," and Ocean Spray has had to run new ads saying precisely that. Kuralt also focused his ire on cases of outright fakery, including the demonstration of Rapid Shave's power to shave sandpaper—which turned out to be sand spread over Plexiglas.

The show's most telling moments came during an interview with psychologist Erich Fromm. "In a subtle way," observed Fromm as he studied a barrage of sex-oriented commercials, TV advertising manipulates "the general fear of not being loved . . . everything becomes a half fantasy, and at that point man ceases to respond to reality." Witnesses for the defense had their say, but such big TV spenders as Procter & Gamble and General Foods refused to grant interviews to CBS.

Predictably, the response to "You and the Commercial" came in a variety of flavors. "It was fair and accurate," said Sen. Frank Moss, a longtime consumer watchdog. But Robert Choate, chairman of a consumer group called the Council on Children, Media and Merchandising, contended that the show gave short shrift to the effects of children's commercials and failed to discuss sponsor pressure on program content. Betty Furness, now New York City's commissioner of consumer affairs, had a mixed reaction, but one that CBS probably would be happy to buy. "I don't know whether to say the show was a bit timid," she confessed, "or whether to say to the network, 'Hallelujah, you did it!' "

Bernard Gotfryd—Newsweek

**Drasnin (left) and Wolff: Presenting exhibits for the prosecution**

# A bull's-eye for CBS

The CBS News documentary on television commercials the other night was done with admirable verve and candor, but beyond that it was a demonstration of courage that is rare among the media. The commercials, after all, are what pay TV's bills, and only an unfettered intellect would get into the pros and cons of discussing them as the important phenomenon they are.

There is no doubt, as we in the newspaper business agree, that advertising is necessary in a country where the mass market is imperative for the mass production that makes our high standard of living possible. CBS News made that point, of course. But it also pointed out that commonly TV commercials are altogether off the point. They sell the product, to be sure, and they are exhaustively studied to make sure they do. But often the quality of the product is scarcely mentioned.

The same criticism, of course, applies to advertisements in newspapers and magazines. Erich Fromm, the psychiatrist, pointed out in the program that the appeal is to fear: the youth who sees a pretty girl and is smitten by the thought that he doesn't have his mouthwash along or the girl who's forgotten her deodorant or the man whose stomachic isn't at hand in his hour of need.

Deception was covered too, along with the Federal Trade Commission's sometimes successful efforts to eliminate it. All of the practices used by advertising experts can be defended on the ground that they move the product, and moving the product is the object of the game. But sometimes the methods are pretty tricky, and it can't be anything but helpful to have CBS News tipping off the customers on the way their subliminal hopes and dreads are used to the purpose of the people who want them to buy, buy, buy.

Dr. Fromm, furthermore, made the point that much advertising is contrived on the theory that the American people believe a gadget will save them: misery is fairly widespread, as any student of advertising knows; the ads encourage the opinion that misery can be cured by gadgets. It's not necessarily so.

Notable in the program was the absence of commercials that any advertiser was paying for. Charles Kuralt showed scores of commercials to make the program's case, but they were all on the house and for the advancement of public understanding. The network is to be congratulated on a courageous production that was handled with taste and great skill. We hope CBS follows it sometime soon with an account of public and professional reaction.

The Record, Bergen County, N.J.
May 2, 1973.

# TV: Those Commercials

UYT 4/26/73

## C.B.S. News Bites the Hand That Feeds It in Documentary on Advertising

By JOHN J. O'CONNOR

Tonight at 10 C.B.S. News, in a gesture rare for commercial television, rather lustly bites the hand that feeds it. The hour-long documentary, produced, directed and written by Irv Drasnin, with Perry Wolff as executive producer, is called "You and the Commercial."

The subject is television advertising. Charles Kuralt, the narrator-correspondent, explains at the beginning: "Perhaps you think you are not influenced by it. Our premise is that you may be—in ways you may never have imagined."

As a key part of the $23-billion advertising industry, the TV commercial is an awesome object, and the documentary ticks off most of the awesome facts about it. The successful ones are seen by a "large audience than ever saw 'Gone With the Wind,' that in cash return are often bigger box-office than 'The Godfather.'" One commercial, featuring Ann Miller and choreography by Busby Berkeley, cost $250,000 to produce. A feature film made at the same rate would cost $30-million. The commercial was hustling canned soup.

The amount of behind-the-scenes research is staggering, with volunteer "consumers" providing their conscious reactions through question-and-answer techniques and their unconscious reactions through sensors attached to their fingertips. Children are used in this research, sometimes, as recorded in the documentary, observed by the client from behind a one-way mirror.

●

About $400-million a year is spent on advertising to children. And, Mr. Kuralt notes: It is estimated that the average child sees 25,000 commercials a year, 220 minutes of commercials each week. He spends more time before a television set than before his schoolteacher."

The program touches on most aspects of the commercial, from regulation by the Federal Trade Commission and the networks themselves to the implications of corrective and counteradvertising. The most provocative section, however, is saved for last as Erich Fromm, the psychologist, analyzes some of the social ramifications of commercials.

TV ads, Dr. Fromm maintains, suggest rather than convince: "Convincing is a matter of showing good rational argument. Suggesting is demagogic. Suggesting tries to break down first the rationality and critical sense of the person and then to force him to accept any nonsense which I am saying, or which the advertiser says to him, or which the politician says to him."

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The nation's biggest advertisers, including Proctor & Gamble and General Foods, refused to participate in the program, but several advertising executives do appear to make the case for their side. If not completely convincing, they are articulate and prepared.

With clips from about 150 commercials dotting the hour, the documentary is, somewhat ironically, unusually entertaining. Even the TV commercial has a nostalgia quotient.

Preceding "You and the Commercial" on the Columbia Broadcasting System will be "Five President on the Presidency," culled from the archives and offering Harry S. Truman, Dwight D. Eisenhower, John F. Kennedy, Lyndon B. Johnson and Richard M. Nixon with their views on the powers of the Executive Office.

### Strike Shuts Toledo Port

TOLEDO, Ohio, April 25 (UPI)—The Toledo Port, one of the largest on the Great Lakes, was shut down today by a strike of 92 longshoremen who said they had been working for a year without a contract.

# CBS Gambling With Blast At Television Advertising

By JAY SHARBUTT

NEW YORK (AP) — Few of us ever have seen a miracle. We'll get the chance tonight (at 9 on Channel 4 in the Fort Worth - Dallas viewing area) when the CBS Television network takes a big corporate gamble and broadcasts "You and the Commercial."

JAY SHARBUTT

It's about the billion dollar world of television advertising But it's no puf job. It's wry, tough, occasionally funny and consistetly interesting You definitely should watch it

It names advertisers the Federal Trade Commission has taken to task for playing loose with the truth. It adds injury to exposure by rerunning and examining the offending commercials in sharp detail

* * *

IT NOTES that officials of six of the nation's biggest advertisers — Procter & Gamble, General Foods, Warner-Lambert, Bristol-Myers, Colgate-Palmolive and American Home Products — declined to be interviewed for the show

And it shows a "counter-commercial" — never seen before on network television — in which actor Burt Lancaster sharply criticizes in dire terms the engine mounts on certain Chevrolet models

The 57-minute documentary, narrated by Charles Kuralt, isn't a one-sided assault on the advertising game

The industry's defenders are amply represented, the most prominent defender Archibald Foster, chairman of the Ted Bates advertising agency, the fifth largest in the world

* * *

BUT THE show does take a very close, hard look at the way television commercials are produced, their effect on the viewer and how the new, improved FTC is working to protect the consumer

It will make you shake your head at times, particularly the segment covering the painstaking way viewer response to commercials and viewer recall of them is measured

Another head-shaker is the absolute seriousness of sponsors — in this case the Stride-Rite Shoe Company of Boston — towards the reaction of children in tests of commercials aimed at children

Research officials watch the kids behind a one-way mirror as Kuralt reminds us that about $400 million is spent annually on advertising to children—and that the average child sees an estimated 25,000 TV commercials a year.

* * *

THE NUMBER may drop sharply if enough mothers watch this show, produced and written over a 10-month period by Irv Drasnin, who also shares on-camera interview chores with Kuralt.

For some reason, "You and the . Commercial" has . no sponsor. "I think it proper that it isn't being sponsored," Drasnin said. ."It would tend to give any sponsor an aura of being above the battle, when in fact all of advertising is involved.

"Also, it might be ludicrous if we halted a show about commercials for a commercial."

* * *

HE SAID there was no pressure from top CBS officials to treat the study of TV commercials gently or to avoid angering the network's present or potential advertisers.

This is the miracle of the show, because until now the primary rule of television has been "don't anger the sponsor."


Can't Afford A New Color TV? . . . CALL 536-2805
We'll Install A NEW COLOR PICTURE TUBE
Replaced With 1 Year Warranty
ANY SIZE SCREEN
$99.95 Terms
NEW PICTURE TUBE 3-Year Warranty $139.95
NEW PICTURE TUBE 5-Year Warranty $189.95
Black Matrix
BANKAMERICARD
See AA for Name Brands Rebuilt Color TV's with Warranty
COLONIAL NATIONAL INVITATION TENNIS TOURNAMENT
MAY 7-13 1973
CAR RADIO REPAIR
"While You Wait"
Used Color TV Bargains
FOR EXPERT COLOR TV SERVICE CALL 536-3232



Love radio.
SILVER COUNTRY STEREO


Fort Worth Star-Telegram 4/29/73

# Crawford Woods on TV

## American Pie

A few moist statistics: $23 billion a year is spent on advertising on television; $400 million is directed against children alone. A child sees 220 minutes of plug each week—25,000 commercials a year. To protect us against this barrage, the Federal Trade Commission is given a budget of $5 million, the same amount spent to push Cheerios.

For these figures, I am indebted to a recent CBS News special on commercials; all viewers of the program—and I would assume they were relatively few, the usual fate of public service shows—are indebted to it. They are now reinnoculated against the virus that saps their purses of what one ad exec on the show cunningly called "discretionary income." I'd have looked for William Westmoreland in a peace march before looking to commercial television for a study of television commercials; and even when told there was to be one, I assumed it would be a timid affair. I should have had more faith that the network responsible for "The Selling of the Pentagon" wouldn't turn chicken at a probing of the selling of themselves. They didn't, and the results should stir a storm on the Avenue no smaller than the one the other show brewed in Congress and the army.

Of its many valuable services, perhaps none was greater than the stress laid on the facts that *all* television watchers, however armored with sophistication and infrequent viewing, are preyed on by commercials. No one who sits through these things is wholly free from their claims on his attention—and then on his memory. (Anthropologist Edmund Carpenter: "TV doesn't just wash over us and then go 'out of mind.' It goes . . . deep into mind. The subconscious is a world in which we store everything, not something, and TV extends to the subconscious.")

As Erich Fromm pointed out in an interview that closed the show, commercials are built on human drives that know no exemption: fear, the need to be loved, the desire for an unchanging world. They are efforts at "molding the character of the public" so that "rational, critical, independent thinking is undermined . . . everything becomes a half-fantasy," a "twilight."

This is how it's done: There is a science of advertising hardly less exact than the battery of social sciences it uses—market and motivational research, demographics, even "psychographics." In a place called Preview House, run by something called Audience Studies, Inc., people—my God, where do they *get* these people?—sit docilely through hour after hour of commercials with little machines in their hands to record what they think of various pitches, and sensing monitors taped to their fingertips to record what they feel. Successful campaigns (note the metaphor; admen speak also of testing their products under "battlefield conditions") are rooted in what's discovered here; children are not exempt. In one clip, a kindly, professorial fellow was seen carefully noting the reaction of a gaggle of five-year-olds to a commercial message. What did you like best, Johnny? The music? Real keen. (I know a five-year-old who keeps asking to be taken to Mattel, the toy manufacturer. He thinks it's a town.)

There is even a sort of academy award for commercials, called the Cleo. In fact, a skillful commercial deserves some award; no movie ever made had a budget remotely as high as these things get, and few movies command as heavy a battery of filmmaking talent as the most modest 60-second shuck.

With all this careful work going on before an ad hits the screen, one would think that the results, however offensive, would be at least informative. The FTC has often found otherwise. L-O-F glass once demonstrated its crystal clarity by aiming a camera through a car window with the window rolled down. Hot Wheels (children again; Mattel again) shot a film which implied that these tiny powerless toys are the size and strength of Indy racers. Geritol seemed to offer eternal life through iron, though it provides no more than what's found in a half-chewed spinach stem. Rapid Shave shaved sandpaper, only it wasn't sandpaper. Ocean Spray bragged of its "food energy," and was forced to confess it had been talking about calories. And so on and on.

The FTC and others have suggested a remedy for these offenses that goes beyond simply removing them from the air: counter-commercials, corrective messages carried in the same media at a time that will reach approximately the same audience victimized by the original. CBS showed an example, a warning about the deadly danger of faulty motor mounts in certain Chevrolets. Save here, this warning has never been seen on the air. Small wonder that the six biggest ad agencies in the country refused to be interviewed by CBS News. Admen and network executives who did give interviews probably now wish they hadn't. Without exception, they came across on the screen as charming, accomplished weasels superbly adept at dodging questions and promulgating and protecting their official lies.

This was a superb program. It should be updated and rerun monthly if not more often, and made self-imposed obligatory viewing by all of television's victims. If we can't avoid these importunate voices, we should at least have constant full awareness of the pernicious nonsense that they speak.

# Ad people want equal time to respond to documentary

By JAY SHARBUTT
Associated Press

NEW YORK — The American Advertising Federation, whose members include national advertisers and ad agencies, thinks CBS News gave the business of TV commercials a bad image — and right on television, too.

So now it's asking the network to "consider an appropriate vehicle in which to present points of view that balance those expressed" April 26 in a CBS-TV documentary called "You and the Commercial."

The AAF made the request in a two-page letter its president, Howard Bell, sent to Richard Salant, president of CBS News.

In the letter, the AAF said there was a "lack of fairness and objectivity" in the show's study of TV commercials; it also complained that the "general treatment and emphasis of the program was to portray advertising as a con game."

It said that although advertising spokesmen were interviewed on the show, "there was no opportunity to respond to the one-sided opinions expressed by others on such critical matters as counter-advertising, social impact and economic value."

Salant, who said he got the letter Monday, declined to publicly comment right now on its charges. He said he felt that Bell, "as an old friend of mine, is entitled to first word of my reply."

He said he would write Bell this week and respond both to the letter's complaints and request for time to "balance" what the AAF considered to be "one-sided opinions" expressed on the unsponsored show.

The two-page letter nowhere asked for the time under the Federal Communications Commission's "fairness doctrine."

"We haven't faced that yet," said Jonah Gitlitz, executive vice president of the Washington-based AAF. "We're waiting to see what kind of response we get."

Gitlitz, whose group has a total membership of 450 major advertisers, advertising agencies and media companies, said the AAF wasn't specifying how CBS should let the ad industry express its views.

"We leave that to them," he said. "We're just saying that they should find an appropriate vehicle under the fairness doctrine."

CBS' unprecedented documentary about TV commercials drew a few disgruntled harrumphs from advertising agency officials right after it was broadcast, but no official complaints until the AAF's letter.

A CBS spokesman this week said there still have been no formal gripes about the show from either advertisers or ad agencies. He said none have threatened to withdraw their advertising from CBS, either.

Until the AAF's letter, the strongest industry growl had been a bitter editorial in the April 30 edition of "Advertising Age," a magazine widely read by advertising men and women.

The editorial described "You and the Commercial" "as unfair and slanted as any program we have seen in a long time. Not a single 'good' commercial was shown . . ."

Then it really got huffy. It sarcastically accused the show of failing to note that the program's cost and the "handsome salaries" of those who made it "came out of the money which these dastardly advertisers, whose handiwork was so manfully denounced, paid into the coffers of CBS.

"CBS News certainly proved that advertisers don't control network program content, and it might have been nice to remind the viewing public of that interesting fact," the editorial said.

"But even that was not to be," it added, again assailing the show as a one-sided attack on all advertising and closing with a rather tart, "Thanks for nothing, CBS."

B. C.